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covered cards are to be attached to the linen-covered pieces by sewing them against the gussets up each side, and by bringing the two cards together, and sewing them neatly along the two top edges, as well as across the bottom. The linen cards are shortened at the bottom, that there may not be four thicknesses of card to bring together along the closed edge of the burse.

New Publications.

ART.

PORTFOLIO PAPERS, by Philip Gilbert Hamerton, is the title of a volume of essays originally contributed to Mr. Hamerton's publication, *The Portfolio*, collected by the author and now published by Roberts Brothers. A few of them deal with the lives and works of particular artists, Constable, Eddy, Chintreuil, Guignet, Goya. The greater part of the book is given to the consideration of questions concerning æsthetics, and some pages, at the end, to an imaginary conversation between a poet, an artist, a scientist and a critic on the subject of book illustration. There are few of our readers who are not acquainted with Mr. Hamerton's way of treating similar matters. The best of the present collection are the essays relating to the artists named above. In the "Notes on Æsthetics" and other articles following, he is, as a rule, sensible, sometimes acute, occasionally also rather obtuse. The conversations on book illustration are curiously behind the times. The entire argument is concerned with modes of illustration now definitely abandoned, such as the Turner vignettes on steel and the Birket-Foster drawings on wood. An etched portrait of Mr. Hamerton, by Henri Manesse, serves as frontispiece.

THE triple number of the *Revue des Arts Decoratifs* for December of last year and January and February of this should prove a veritable treasure for designers and manufacturers and everybody interested in household art. There is a long and appreciative notice of the late Constant Sévin, an artist long connected with the famous house of Barbedienne. It is illustrated with photo-engravings of some of his best works, among which is a decorative rhyton of silvered bronze, which our contemporary by some strange mistake calls a "python." Edward Garnier's articles on Sévres are continued; Marius Vachon writes of the Royal Porcelain Factory of Copenhagen, and Comte De Laborde gives some advice to manufacturers of carpets and tapestries. Mr. Gerspach, the present administrator of the Gobelins, gives some details about that establishment; and Paul Bourde writes of the architectural monotony of Paris. There are many handsome full-page photogravures of objects of art, of which we can only mention Sévin's "pendule" in bronze and enamel, and a mantelpiece by him in black marble, bronze and Sévres enamels, a bronze table belonging to "Mr. Vanderbilt," and some examples of old St. Cloud porcelain.

THE **LIFE OF RAPHAEL**, by Hermann Grimm, translated, with the author's sanction, by Sarah Holland Adams, is published, with a frontispiece in autotype, by Cupples and Hurd. The book is rather a treatise on Raphael's principal works than a biography in the ordinary sense. The author's desire has been to fathom the great artist's conceptions and to point out the relation in which he stood toward the world about him. The translation has been made from a special revision of the original, made for the purpose of reducing the bulkiness of the volume.

HAILE'S PRACTICAL DRAWING SERIES is one of the most comprehensive publications of its kind. Being intended for first lessons in drawing, it begins with two drawing-books of geometrical outlines, to be copied free-hand. These are followed by five larger copy-books containing outlines of natural objects, conventional patterns and the like, also to be copied free-hand, and one book of mechanical drawings and one of shaded drawings in perspective. The copies are varied, and the objects, flowers and fruit for the most part are well chosen. Even the geometrical figures in the first two books suggest, and may be combined into very pretty patterns. We can recommend the series as a very good one for schools and for beginners studying at home. An illustrated manual, intended for the teacher's use, accompanies it. (Charles E. Merrill & Co.)

POETRY AND VERSE.

LEAVES OF LIFE, by Mr. E. Nesbit, bears on its title-page a melancholic passage from Omar Khayam to the effect that the wine of life is oozing drop by drop, and the Leaves of Life are falling one by one. But the author disagrees with the poet of Naishapoor in believing in the coming of an eternal spring, forever blooming, forever singing. This serene and hopeful creed crops out in most of his verses, whether they deal with a scholar "Among his Books" or the "Year's Comedy" of a pair of callow lovers. A few show that he has also a little sterner stuff in him; for example, the poem entitled "Bewitched," of which we quote the opening stanza:

"Attracted, repelled and heart-sickened
By rhythmic delight and disdain,
Succeeding each other like wave-beats
On the storm-broken shore of my brain—
I hate you until we are parted,
And ache till I meet you again!"

A MAGAZINE devoted entirely to verse is certainly a novelty; but considering the small space given to our poets in other magazines, and also their number and fecundity, there should be room and to spare for the quarterly review started by Mr. Charles Wells Moulton, of Buffalo, N. Y., and for the monthly *Poet-Lore*, published by Brentano. The first number (for January, 1889) of *The Magazine of Poetry* has, for leading article, a short review of Mr. Richard Watson Gilder's Poems, with

selections, by Maurice Thompson; some account of Walt Whitman, by Dr. R. M. Bucke; of Mr. John Boyle O'Reilly, by Mr. James Jeffrey Roche, with a portrait; of "Carmen Sylvia," by Mr. John Eliot Bowen; of Jean Ingelow, by Sarah K. Bolton; and of a number of less well-known poets by other writers. Features of the magazine are to be its Prize Poems and Prize Quotations. As to the latter, the prizes, amounting to three hundred dollars, are to be given to the persons who name the author of the greatest number of the quotations printed in this special department of the magazine.

LOCKHART'S SPANISH BALLADS, reprinted from the revised edition of 1841, with photographic reductions of the engravings, is published in the "Knickerbocker" series by G. P. Putnam's Sons. These translations from the treasury of Spanish and Moorish romance are now too well known to need description. They have long since taken the rank of a British classic. In the present series they are offered in a handy and attractive form.

A SELECTION from the **POEMS OF THE LATE GEORGE PERRY** was published in *The Home Journal* of February 6th. Mr. Perry was the literary editor of the journal for many years. His poems are marked by careful versification, earnest thought and manly feeling. He was fond of weaving Pythagorean and Platonic symbols into his verse, yet had a keen perception of the poetic value of lovely objects, whether of nature or of art, which he seems to have taken much pleasure in describing. We quote one of the shortest of the poems:

THE SEA'S PRAYER.
O boundless, star-eyed Peace!
Fulfil my wild desire,
And bid my spirit cease
To struggle and aspire!

Yearning I stretch my hands,
They clasp but lifeless sands;
Starward my steps I bear,
They tread but empty air.

Ever the lifeless sands,
Ever the empty air,
Ever the yearning hands,
The struggle and despair.

FICTION.

STORIES AND ROMANCES, by H. E. Scudder, contains some of the brightest short stories that the present demand for that species of fiction has brought out. As should be the case with a book of the sort, the very titles imagined by Mr. Scudder are piquant, and give one no rest until he has read the tales to which they belong. What can be better in this way than "Left over from the Last Century," "A House of Entertainment," or "Accidentally Overheard?" Having set the reader's curiosity on edge by giving the titles of some of the stories, we cannot dull it again by telling him just what they are about. We will say, however, that the scenery and the characters are American. The book is published in the *Riverside Paper Series*, by Houghton, Mifflin & Co.

A **QUAKER GIRL OF NANTUCKET**, Miss Miriam Swain by name, her father, Obed, and his adopted son, Joe, make a trio which will be welcomed to the sympathies of every right-minded novel-reader. Miriam, though a Quakeress, has a liking for "worldly things," which leads her to decorate the graves of her kittens with tombstones and cinnamon roses. Miriam and Joseph John grow up together, and great times they have breaking through every rule supposed to be good for Quaker children. Of course, it is discovered toward the end of the volume that the young man is somebody that he was never suspected of being. He was, in short, cousin to half the people on the island, and becomes in time a gallant sea captain whose vessel is named the "Miriam." The author is Mary Catherine Lee; the publishers, Houghton, Mifflin & Co.

RED CARL, translated from the German of J. J. Messmer by Mary E. Ireland, contains a great deal about socialism, temperance and the labor question. The story is concerned with the fortunes of a German immigrant family, settled in a New England manufacturing town. The hero, if he can be so styled, is a contentious fellow named Carl Holt, who becomes a secret leader among the workmen and brings them into conflict with the law. The story ends happily with a description of the Western farming life which some of the characters are happy enough to escape to after the strike. (Thomas Y. Crowell & Co.)

A **HAPPY FIND**, translated from the French of Mme. Gagnebin, by Miss E. V. Lee, is the life history of a founding, which is taken care of by an old Huguenot lady, Aunt Martha, and who grows up to be her chief comfort and to marry, on the last page, the hero of the story, Roland, who had been the first to discover her. It is a pleasant and interesting tale for girls. (Thomas Y. Crowell & Co.)

CRESSY (Houghton, Mifflin & Co.) restores Mr. Bret Harte to the California pine woods and to his better self. Its hero is a rustic schoolmaster; its heroine, Cressy McKinstry, though she has had a season of such "polishing" as Sacramento could give her, and when introduced to the reader has got past the interesting period of her school-room courtship by a fellow-pupil, Seth Davis, is sufficiently unconventional to interest highly the average Eastern reader.

ESSAYS.

FRENCH TRAITS is an attempt by Mr. W. C. Brownell to make clear to American readers the underlying facts of French character. He discourses on their social instinct, morality, intelligence, manners, art and democracy, advancing few very novel opinions, but making a complete and harmonious picture. Mr. Brownell has spared no labor either in preparing for his task or in

removing all unnecessary traces of this laborious preparation. The result is a full book and a readable one, the very antithesis, in the former respect, of a certain clever Frenchman's recent account of American traits. The work is published in handsome style by Charles Scribner's Sons.

MASKS OR FACES, by William Archer (Longmans, Green & Co.), presents a study in the psychology of acting. Starting with an analysis of Diderot's "Paradoxe sur le Comédien," and the answers to a series of questions which he addressed to leading actors, he concludes that acting is, of all the arts, the most purely imitative. Painting, at the present day, tends to the condition of color-music; even sculpture may be purely decorative; but acting is and always must be imitative, even in its rendering of the emotions. The work is well written, logical, and may be considered a serious contribution to the science of esthetics.

EXHIBITIONS BY ARTIST ETCHERS.

THE complete etched work of Thomas Moran and Mary Nimmo Moran is on exhibition at Klackner's gallery, 5 East Seventeenth Street. Mr. Moran has long been well known as a landscape painter, and since he took up etching has succeeded at least equally well in this new field. He is a very clever composer and a skilful draughtsman, and though it is easy to divine the painter from his etchings, the qualities belonging properly to painting do not, as in so many similar cases, overpower those proper to the simpler art. His seventy plates show a great variety both in choice of subject and manner of treatment. We would point to "In the Newark Meadows" (No. 15) as an example of pure and bold etching, with no more of the painter element than is indispensable. "An Apple Orchard—Easthampton" is evidently a close study from nature of leaning trunks and contorted branches. "The Much Resounding Sea," a fine rendering of a stormy sea breaking upon a steeply shelving coast, with a view of Hook Pond at Easthampton, is perhaps the most satisfactory of all his larger etchings. The sun is rising in a somewhat Turner-esque sky over the Atlantic. A long line of sand dunes separates the sea from the pond, which is cut in two by a serpentine road built on piles. In the foreground we have a nearer stretch of road winding among more sand-hills overgrown with laurels and beech-plums.

Mrs. Moran, whose complete etched work is also shown, depends less on the pure line and more on heavy biting, artistic printing, mezzotint and other such expedients than her husband. Many of her plates, however, have a distinctive charm, such as her "Twilight, Easthampton," and her "Cliff Dwellers of New York," the latter a reminiscence of the rapidly-disappearing "Shantytown."

AN exhibition of works of Artist Etchers, Engravers and Lithographers has been held at the Durand-Ruel galleries, Rue Le Peletier, Paris, closing on February 14th, which deserves notice at our hands, among other reasons, because several Americans were represented. These were Miss Edith Loring Pierce, who showed an etching, "The Road to the Sea," Mr. Stephen Parrish, "A Fisher's Hut at Cape Ann," Mr. Charles A. Platt, "Low Tide at New Brunswick," Mr. Otto H. Bacher, with several Venetian scenes. All of the above were printed in New York by Frederick Keppel & Co., in a style which has drawn the warmest encomiums from the French press. Besides these, there were some figure studies in pastel, dry-point and etching by Miss Mary Cassatt. Of French and other European artists those best known to Americans were probably Mr. Felix Buhot, the exhibition of whose works at Mr. Keppel's gallery will be remembered; Mr. Storm Van 's Gravesande; Messrs. Tissot, Legros, Applan Bracquemond, Boilvin, Pissarro, and Seymour-Haden. Mr. Buhot exhibited some paintings and etchings of Parisian out-door life which had a great success. The "Ets-Club" of Amsterdam was well represented not only by Mr. Van 's Gravesande, but by other members little known here as etchers, though most of them well known as painters—Maris, Mauve, Josef Israels, Blommers, Zilcken and Van der Maarel. It was thus, it will be seen, to a good extent an international exhibition, and, as it is intended to renew it annually, it must be considered an event of importance in the history of modern etching.

THE APPLE STUDY (COLOR SUPPLEMENT).

THIS effective study of apples may be used in several ways. It may be copied in oil colors on canvas by the student for an example of bold brushwork and strong coloring. A charming portfolio cover or panel for a dining-room can be made by painting the design in oil colors diluted with turpentine, and managed so as to produce the effect known as dye painting.

The oil colors needed for background are raw umber, light red, yellow ochre, and rub a little ivory black, with the addition of enough white in the foreground to make the tone light enough. In the darkest shadows at the left substitute burnt Sienna for light red, and add a very little permanent blue.

The apples and leaves should, of course, be carefully drawn, though without too much detail. Use a sharply pointed charcoal stick for this, and afterward secure your drawing by going over it with a light tone of burnt Sienna and turpentine.

The colors for painting the red apples are light red, madder lake, yellow ochre, and white, qualified by a little raw umber and ivory black. In the deepest shadows of the foreground apples use burnt Sienna in place of light red. Where the green touches are seen, use a little pale cadmium, combining with it white, a little madder lake and raw umber. The stems are painted with bone brown, white, and yellow ochre, adding burnt Sienna in the deeper shadows. Touch in the high lights sharply, using a small flat-pointed brush. For the green leaves use Antwerp blue, white, light cadmium, madder lake, and a little ivory black for the local tone; in the shadows add burnt Sienna. The highest lights should be touched in with light cadmium, white, a little ivory black and Antwerp blue. The brushes to be used are medium

and small flat bristle brushes, and one or two flat-pointed sables. Use poppy oil, with a very little siccatif de Courtray added, if a drier is desired.

For painting in oil colors, use the combinations already given, but dilute the paints freely with turpentine, using large round and flat bristle brushes to rub or scrub in the colors. This style of work is suited to almost any kind of material, from the rough burlap to the sheerest muslin. It is especially effective on India silk and bolting cloth.

Correspondence.

FURNISHING AND DECORATING QUERIES.

A SUBSCRIBER, Toledo, O.—(1) For your connecting parlors, use for the portières the felt-like material called "fashion drapery"—dull Vandyck Red, or wine-color, for the front room, and golden olive for the rear parlor. (2) Make the mantel of pine, and paint it to suit the trim of room—three shades of citron. (3) "East or West, Home is Best," might serve as a motto. If the mantel is to be carved, it should, of course, be of some hard wood. (4) Paint the bedroom walls pale robin's egg blue, the ceiling maize-color, the cornice cream white. (5) No "design of trumpet-vine" has been given in *The Art Amateur*, but we are contemplating publishing one as soon as feasible.

SIR: Is there any simple way by which a woman can tint the walls of a bedroom? They are white, putty finish, and the wood work is oiled pine. If so, please give directions for mixing and applying. Also what tint would be preferable? The prevailing color of the furnishings is yellow. Could stencils be used for a border, or are they too difficult to handle?

A SUBSCRIBER, Milwaukee, Wis.

Use Devoe's fresco colors, which come put up in glass jars; mix with glue size, as directed, and apply with a wide brush. Tint the walls and ceiling a warm reddish buff. Stencilling, generally, is found too difficult for an amateur to attempt.

SIR: I wish to furnish an octagonal dining-room. There are three windows, three doors. The room is finished in walnut. The walls are to be hung with oak and walnut panels of game. What style of paper would show the panels to the best advantage?

MRS. S. C. M., Nashville, Tenn.

A figured paper would detract from the appearance of the game panels. Paint the walls a rich golden olive and the ceiling yellowish terra cotta.

A JAPANESE SWORD-GUARD INSCRIPTION.

SIR: Can you give me the translation of the enclosed inscription found on a Japanese sword in my possession? In the articles by Mr. Shugio these characters are not given.

A. K., Yarmouth, Nova Scotia.

The inscription you enclosed was shown to Mr. Shugio, who replies as follows: "The signature is that of the well-known artist, Mogarashi Soden, of Hikone. The words are: 'Mogarashi Nindo Soden Seisu,' or: 'made by Mogarashi Nindo Soden.' I think I mentioned this artist in one of my 'Talks' in *The Art Amateur*, but I may have spoken of him as 'Mogarashi Soden,' which is the more used in Japan. 'Nindo' was adopted by him in later years, and it is used on his later work. He has still other signatures besides those this correspondent inquires about. They are as follows:

宗 廣 茂 考 彦 根 位
典 柳 宗 柳 根 位
製 子 典 子 製 位

Mogarashi Soden Seisu.

Hikone no Jin Mogarashi Soden Seisu.

Hikone no Jin Soden Seisu.

HINTS CONCERNING PAINTING IN OILS.

M. B. C., Ashford, Conn.—To paint purple wistaria in oil colors, use white, permanent blue or cobalt, and madder lake qualified by a little ivory black. In the lighter tones add a very little light cadmium, of course using more white.

T. M. S., Washington, D. C.—Any color may be made transparent by adding sufficient oil to it (either linseed or French poppy oil will do, the latter being best). The transparent colors can be made opaque by mixing white paint with them. Siccatif de Courtray should be added in the proportion of one drop to five of oil. It is well to put on the paint very heavily at first, using large brushes. Preserve the small details for finishing, when finer brushes may be used.

SUBSCRIBER, Valparaiso, Ind.—In painting portraits (or, in fact, any subject), the colors are not put on clear and then blended; nor is white used as you suggest. Several colors are mixed together on the palette to form one tone. The process of preparing and putting on colors is in itself a matter of serious study with artists, and cannot be treated of in a paragraph. The modern French method is much used now. This teaches one to

find the colors forming the medium tint for the first painting, avoiding all small details at the beginning. The high lights and deeper shadows are added later, as well as all the details and fine touches in finishing. It would help you greatly to study some good text-book on the subject. You will find the information you need in regard to mixing colors, and also the modern methods of painting, in Frank Fowler's "Oil Painting," published by Cassell & Co., N. Y.

J. E. G., Clarendon, Tex.—Vandyck brown and madder brown are the most transparent browns that can be recommended. Asphaltum, mummy and bitumen are even more transparent, but unsafe colors, as they will change color and crack in course of time. Any good yellow cadmium or yellow ochre, gold ochre, etc., may be rendered transparent by mixing the color with pure French poppy-oil. Other oils will serve the purpose, but this is the best.

THE PAINTING OF PEARS.

H. S., Buffalo.—Yes. In painting a pear, the ground painting may be done in a similar manner to that of the peach, but the finishing is quite different. It being a much coarser and less refined fruit, more positive colors and less delicate tints are used. For instance, when the pear is thoroughly matured and fully ripe it is generally of a golden yellow; many pears have a bright blush on the side which has been exposed to the sun. For the yellow use light and deep cadmium and yellow ochre; in the shadow, deep cadmium, raw umber and burnt Sienna; for the red flush, vermilion and burnt Sienna; in the deepest shadow, a little Vandyck brown. Particular attention must be given to the spot of direct light. Remember, it is never pure white, but rather a gray, and partakes, in a measure, of the color beneath; it should be lost by subtle gradations in the surrounding tones. Most "duchess" pears are rough and swarthy, and of an uneven surface, abounding in patches of rich brown and greens, all of which peculiarities give the artist fine opportunities for strength of effect and fascinating color. A few mellow pears disposed in a careless manner upon a piece of deep maroon or crimson plush sometimes is very effective.

THE CARE OF BRUSHES.

B. L. T., Montpelier, Vt., writes: "After using my brushes, I lay the hairs smooth and coat them with lard to keep them soft and preserve them from moths. Does this injure the brushes? I have never seen it advised in any instruction book." We presume that your brushes are for oil painting, and are therefore of bristle. We never heard of moths attacking these. If it be necessary to soften them, we should recommend linseed-oil for the purpose in preference to lard. Brushes should, as soon as possible after use, be washed with soap in warm water. Afterward they should be rinsed in cold water, and then dried with a cloth. The very best way to smooth the bristles and keep them in shape is to pass them between the lips after they have been dried.

TO KEEP FLOWERS FRESH.

B. T., Cleveland, O.—You do not seem to know that most flowers can be kept fresh for several days by taking proper precautions. Some months ago we told how the stems should always be cut under water to prevent the flowers "catching cold," which they do literally when the pores of the stalks are exposed to the outside air during the trimming. Another way is recommended by a writer in the *New York Sun*, who tells ladies that the flowers they wear may be made to last much longer than ordinarily "if they will surround the stems with moistened powdered willow charcoal," which is "to be wrapped in a little bed of moss, and covered with a bit of green tissue paper to prevent the charcoal from sifting through the moss." What is more important to flower painters is the statement that "a teaspoonful of powdered charcoal put in a ewer of water will preserve a bouquet of cut flowers for several days if the stems of the flowers are cut each day, as the broken end of the flower stem withers and closes the openings through which the blossom receives its nourishment."

CHINA-PAINTING QUERIES.

S., Boston.—The dark blue of Dresden porcelain used to be a secret, and may still be so, although a few years ago a visitor to the Meissen Pottery was told that it was simply cobalt. Other ingredients unknown may, however, be added to it.

B., Newark, N. J.—To paint cherries on china, put the color on rather thinly, with plenty of spared light. They are pretty on their leafy branches, or gathered in clusters when their long stems unbroken. Cherries that are of a light yellowish tint, with but a slight shade of red, may have an even tinting of two parts mixing yellow and one part orange yellow; then rather dry carmine may be lightly dabbed on the red part with a soft blending brush.

SUBSCRIBER, Brooklyn.—(1) You will find just what you want in the colored studies recently published by the Misses Osgood, Broadway, corner Fourteenth Street. Each plate is carefully colored by hand, and with it goes a tracing of the outline of the design and full printed directions for treatment. We have examined several of these studies and can recommend them as thoroughly practical aids for china painters. (2) A large variety of white china for decoration is to be found at the rooms of W. H. Lawton, 88 Fifth Avenue.

S. P., Montreal.—(1) Mrs. Frackelton's "Tried by Fire" is published by D. Appleton & Co., New York. It is a rather expensive book, containing several colored plates, some of which will be found of practical value to the amateur. (2) Of Mrs. Frackelton's gas kiln for firing china, we are not able to speak from experience; but we have heard that it works well.

KERAMOS, Toledo.—The prepared gold is well in its way; but it is best, of course, to procure the pure gold if possible. In dissolving coin, in muriatic acid, for the purpose, the alloy is precipitated, and the gold solution must be carefully poured off before the gold is precipitated to avoid mixing the alloy with it and so injuring its color. The purer the gold, therefore, the less danger there would be of injury from alloy. We do not think, however, that the difficulty of getting rid of the alloy is sufficient to render the use of gold coin inadvisable, as it is the most convenient form in which to procure the gold.

A MICHIGAN READER.—(1) Turpentine is preferable to lavender oil as a continual medium in china painting, for the reason that it dries almost immediately. Lavender oil is good to rub the paints up on the palette if you wish to keep them open; but even this is not really necessary, as turpentine answers very well. For some colors, such as mixing yellow, which dries very quickly, the lavender oil is very good indeed. There are other colors also which dry quickly on the palette, such as violet of iron and apple green. You will soon make the distinction. It is well to rub these up with lavender oil. But do not use it for washing out the brush during the painting. Most persons are careful in the use of lavender oil, as it is expensive and very volatile. (2) The Roman gold of good quality ought not to wear off if it is not painted on too thick and is well fired.

P. L. N., Hagerstown.—The use of the steel knife is discouraged by teachers generally in rubbing up the different preparations of gold. It is believed, even by foreign decorators, that iron has an influence on gold when subjected to great heat. Some have gone so far as to say that the iron pot used in amateur kilns to hold the china, ought to be made of fire bricks instead, when articles decorated with gold are to be fired. In her article on the treatment of gold, in the November number, Mrs. Kellogg gave the united testimony of many teachers. In the February article she apparently refutes this, by giving the opinion of a teacher of eight years' constant practice in gold decoration. This person keeps a special steel knife for the gold, rubbing it off each time, as if it was color. After so long an experience she can detect no alteration in the gold hues after firing. These opinions are good for all they are worth. In china painting more than any other branch of art, is subjected to the severest test known—that of fire. The degree of heat alone is enough to change the whole scheme of color. Individual experience is the surest and safest test.

PRINTING FROM PAPER NEGATIVES.

SIR: I would be very much obliged for any hints on developing and printing from paper negatives. I have been fairly successful with the ordinary dry plates. How can I tell when they are developed and fixed? The wretched failure I send is my best attempt. It was exposed in bright sunlight for three hours, but with no effect. The paper was the blue, which I am in the habit of using for proofs. The picture I send was taken in the ordinary time—a short second. I kept it in the developer about twice as long as I do the glass plates. I have tried taking pictures on the paper negatives with the drop shutter, as well as the cop, and have developed the negatives with the same developer, which has given very good results with glass, keeping them in it the same time as the glass ones, and longer, till the last, which was twice as long. I use the translucent sold with the negative paper, but my book says the negatives can be printed from without it.

M. W. R.

Our photographic editor, to whom your letter has been referred, replies as follows: Films on paper are developed precisely like glass plates. The only difficulty lies in estimating the proper degree of density, owing to the opaqueness of the paper, but the difficulty is overcome by a little practice. My own custom is to use a developer rather weak in alkali and to develop until the image seems to sink into the film. To avoid staining the paper, it is necessary to use a large amount of sulphate of soda in the developer. I have always had good results with the formulae sent out with the paper. Paper negatives must be left in the fixing bath until an examination by transmitted white light shows them to be evenly translucent, with no dark spots. These paper films may be printed from either oiled or unoled, and the method is the same as with glass.

SOME POINTS ABOUT PERSPECTIVE.

SIR: In all the handbooks on drawing and sketching that I have run across, I have failed to find just the piece of information that I require. I am very fond of sketching with pencil and brush from nature, but am sometimes greatly bothered about the perspective. Of course I know enough not to commit such a monstrosity as Hogarth has satirically delineated in his "preface to Kirby's perspective." It is the starting of the drawing that occasionally perplexes me. It is all very well to tell the tyro that the horizon line should be about one fifth up from the lower edge of the canvas, but in my sketching in this mountainous and wooded country, I should have to take a trip up in a balloon or climb a tree to discern the horizon. Can you not give me a few hints as to the commencing of a sketch, the fixing of the size of the foreground in proportion to the size of the canvas? Suppose I were on the bank of a river which was fifty or a hundred feet wide at the point I should select for a seat, and I wished to sketch the cliffs, woods and bank across the stream, what point in the landscape should I select as the centre of the sketch?

B. L. T., Montpelier, Vt.

To fix the point of sight through which the horizon line passes is easy enough even if the apparent line of demarcation between sky and land is intercepted by mountains or forests. The point of sight is invariably level with the eye of the spectator, no matter what the altitude of his standpoint may be. Therefore if you hold a pencil horizontally at arm's length exactly on a level with your eyes, and close one eye, you will see clearly where the pencil